

THE UNIVERSITY THEATRE

presents

The Medieval Morality Play

EVERYMAN

CAST

Messenger.....	DAVIDSON LLOYD
God.....	ROGER OLSON
Death.....	ROBIN FOWLER
Dancer.....	YASUKI SASA
Everyman.....	GORDON NOBLE
Dancer.....	CARL WOLZ
Fellowship.....	JOHN LAZAR
Dancer.....	JOE OROS
Cousin.....	BRUCE PRICE
Dancer.....	NED LEAVITT
Kindred.....	FAY ITO
Dancer.....	ALICE SHIBATA
Maid.....	JEAN ROTH
Dancer.....	BARBARA DAVIDSON
Goods.....	WARREN FUJIMOTO
Dancer.....	DAVIDSON LLOYD
Good Deeds.....	JOYCE MALTBY
Dancer.....	RENEE BUSHNELL
Strength.....	SEYMOUR CROMWELL
Dancer.....	EDDIE SEYMOUR
Discretion.....	SHELLEY LONDON
Dancer.....	LOIS GINANDES
Five Wits.....	ROBERT MISTYSYN
Dancer.....	TAKEO MIJI
Beauty.....	CATHY BARNETT
Dancer.....	VIRGINIA WYLIE
Knowledge.....	BARBARA BABBS
Dancer.....	JACQUELINE KELLETT
Confession.....	RICHARD PINTANE
Angel.....	EDWARD MOLLAN
Doctor.....	AMOS LEIB

Directed by JOEL TRAPIDO

Designed by RICHARD MASON

Original Music by ARMAND RUSSELL

Choreography by CARL WOLZ

Technical Supervision by ROBERT SOLLER

ORCHESTRA

Recorder.....WILLIAM SULLIVAN, CLAIRE SEGLEM
Recorder and viol.....LINDA GOOD
Percussion.....NGO-VAN GIANG, JOSEPH HALPIN

PRODUCTION STAFF

Technical Director.....BONNIE MILLER
Stage Manager.....ELLSWORTH LONDON
Assistant Stage Manager.....MARVIN CHAR
Prompter and Production Secretary.....FAY HENDRICKS
Scenery.....ARTHUR CALDEIRA, *assisted by*
RAY BUTTEROWE, MARVIN CHAR, WARREN FUJIMOTO, MARGARET FUNG,
ABDUR HYDER, ELLSWORTH LONDON, ARTHUR MACARTHUR,
JON MAYBELL, BARRY MASUO, LEWIS STOUT
Properties.....JEAN ROTH, *assisted by* SUSAN MINN
Lighting.....KENNETH FRANKEL, *assisted by*
J. C. MAYBELL, MIKE KING, SHERMAN WARNER
Costume Construction.....ALFRED W. WHEELER, *assisted by*
DIANE MARTIN; AND MEMBERS OF THE CLASS IN COSTUME FOR THE STAGE
Costume Maintenance.....CATHY BARNETT
Makeup.....PAMELA BROWN
Sound.....RICHARD PINTANE
Box Office.....MARVIN CHAR, SYLVIA CABANAYAN,
CAROLE HODGSON, BRENDA JONG, SHEILA LOO,
CLARENCE LOPEZ, CHRISTINE KATO, MARY OXLEY,
FAY HENDRICKS, GARY TOYAMA
Publicity.....CAROLE HODGSON and KAREN BIDGOOD,
assisted by RAY BUTTEROWE, FRANK CHONG,
FAY HENDRICKS, TAKEO MIJI
House Managers.....FRED LEE CALLEGOS and HENRY HART,
assisted by GARY TOYAMA, CHARLES BOURNE, RAY SASAKI, HERB ROSENBUSH,
W. CHRISTY BARDON, MIKE DOUD, MIKE KING, MARIA AQUINO, WILMA BALL
Ushers.....ALPHA PHI OMEGA, KAPPA IOTA,
BETA ALPHA CHAPTER PHI UPSILON OMICRON, HALE KAHAWAI,
YANG CHUNG HUI, ST. FRANCIS HIGH SCHOOL

Members of the classes in Theatre Practice (Drama 200), Advanced Theatre Practice (Drama 700), and Drama 151 lab have assisted in various phases of this production.

DEPARTMENT OF DRAMA AND THEATRE

Faculty and Staff: Earle Ernst, Joel Trapido, Lucie Bentley, Edward Langhans, Richard Mason, Robert Soller, Arthur Caldeira, Nancy Takei, Carl Wolz, Takeo Miji, Alfred W. Wheeler

Student Assistants: Richard Abel, James Bertino, Robin Fowler, Kenneth Frankel, Katharine Hartzell, Carole Hodgson, Chris Longo, Diana Martin, Bonnie Miller, Karl Wylie

Technical Trainees: Chi-pin Chao, Sadao Hirobe, Isao Hirowatari, Pen-hsien Li, Atsuo Nakamura, Alexander Lei Yun

ACKNOWLEDGMENTS

The University Theatre wishes to thank the many members of the University of Hawaii, East-West Center, and community who have helped make this production possible.

The Theatre wishes to give special thanks to Brother Roberts of Chaminade College for counsel on matters of ritual.

COMING EVENTS

May 13, 14, and 19-21.....Sheridan's *The School for Scandal*

* June 4-7.....Jarry's *Ubu Roi*

* Laboratory Theatre Production

The Summer Theatre

June 24, 25; July 1, 2.....Colton and Randolph's *Rain*

July 8, 9; 15, 16.....Moliere's *A Doctor in Spite of Himself*

July 22, 23; 29, 30.....Schmidt and Jones' *110 in the Shade*

NOTICE: Smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.

TONIGHT'S PLAY

The theatre which was born in the fifth century B.C. in Athens died ingloriously with pagan Rome. Not until the ninth century, within the Church of Northern Europe, was the theatre born again: in a short scene, interpolated into the liturgy, of the three Marys seeking the body of Christ at the tomb. Gradually, other bits of mimesis were added to the liturgy, for the purpose of making explicit and vivid the events of the Bible in order to strengthen "faith in the unlearned vulgar and in the neophytes" and "to dispel completely the sluggish indifference of the faithful."

Liturgical drama so increased in length and in elaborate staging that, in the thirteenth and fourteenth centuries, it moved from the Church to become the "mystery" play presented as a communal undertaking by crafts, guilds, and *confreries*. It included, at last, the whole sweep of Biblical events from the creation of the world to the last judgment. (One such play consisted of 61,968 lines and required performances on successive Sundays for seven months for its completion.) Staging became increasingly realistic. We know of a 120-foot-long stage, with a sea provided for the Ark to float upon and a reservoir to hold the water for the Deluge; stage tricks provided for the return of the dove to the Ark, the miraculous flowering of vines, the cutting off of heads in scenes of execution—all this in addition to a cast of 317.

A check to the sprawling extravagance of the mystery play was the taste for allegory which followed upon Guillaume de Lorris' *Roman de la Rose*

(1236), one of the most widely read books of the Middle Ages. Allegorical characters made their way into the mystery play. A play in 1378 presented the contest between the seven deadly sins and the seven virtues for the soul of man. In the Coventry Cycle (1400-1430), Contemplation, Truth, Justice, Peace, and Death appeared. Eventually, there developed a purely allegorical drama—the morality play. In the 1410 play, *The Pride of Life*, the King of Life is slain by Death, to be restored by the intercession of the Virgin. *The Castle of Perseverance* (1400-1440), long and ponderous under the influence of the mystery play, shows *humanum genus*, placed between his good and bad angels, taking refuge in the Castle with the Christian virtues. Seduced by Covetousness, he is saved before his death by Peace and Mercy.

Everyman, at the end of the fifteenth century, not only attains a concise form which the previous moralities lack, but also presents, for the first time in the medieval theatre, the representative man of the Middle Ages creating his own destiny. The relation between joy and suffering, between life and death, is once more demonstrated, as it was in the tragedies of Sophocles. In *Everyman* the duality of flesh and spirit which had tortured the early medieval mind was at last reconciled, and the multiple phases of reality which had been explored in the mystery play were reduced to a communicable symbol, whose simplicity, based upon the law of life as he had learned it in the Church, touched the mind and heart of every man.